

in the capital.¹ Zola and Eoux, being anxious to witness its production at Marseilles, afterwards repaired thither, and superintended the last rehearsals; but their hopes were scarcely fulfilled, for although, as Alexis points out rather naively, the first performance² "proceeded fairly well, enlivened by only a little hissing," no more than two others were ever given. And while it is true that a "run" could hardly be expected in a provincial city, particularly in those days, three solitary performances, followed by no revival, could not be interpreted as signifying success.

Perhaps it was the failure of this effort that caused Zola to abandon for some years all hope of making his way as a dramatic author. Judging by the comparative success of "The'rese Eaquin," novel writing seemed the safer course for him. Accordingly, he transformed his rejected play, "La Madeleine," into a novel, which he entitled "La Honte," and offered as a serial to a certain M. Bauer, who had established a new "Eve'nement." Bauer accepted it, but its minute descriptions of the working of sensual passion in a -woman shocked his readers, and the publication ceased abruptly. On the whole, this story, written in a large degree on the same lines as "The'rese Eaquin," was

not a good piece of work. When Lacroix published it, however, in volume form, under the title of "Madeleine Pdrat," it soon went into a second edition.⁸

This was the chief literary work accomplished by Zola

¹ Theatre Beaumarchais, October 17, 1867.

² October 27, 1867,

⁸ "Madeleine F&at," Paris, Librairie Internationale, 1st and 2d editions, 1868 ; 3d, Marpon and Mamraarion, 1878 ; 4th, Olmrpentier, 1880 ; now edition, Oharpentier, 1892, etc. Popular edition at 60 centimes, Marpoii, 1891.
English translation : Yizetelly & Co., *dr.* 1888,